



MEMBERS EXCHANGE

Publication of the American Medallist Sculpture Association
Web site: <http://www.amsamedals.org> Email: info@amsamedals.org

Fall 2008, Volume 21, Number 4

Fall Greetings from your president.

There are a few issues I need to address in this newsletter.

The first item of quite a bit of importance is our need for a secretary. As some of you may know, Anne-Lise Deering, who has been secretary for several years now, has decided to relinquish that post. During her time in that position she has pretty much kept our group together and she will be sorely missed.

We have been appealing to our membership for a few years now to take over several positions that some of us have held for quite a while, and we have not received responses. I certainly value our group and find the artistic creations of our membership a constant inspiration, but would not mind having some new blood take over the reins of AMSA. For the last couple of years we have not had a nominating committee because no one has offered to chair that position. So we continue with the same slate. We need to move on and find some new volunteers for some of the board positions. It's not fair to have the same individuals doing everything year after year. While we can continue with our current board, though not indefinitely, we do need a new secretary to keep things running.

Here is the description of the duties of the secretary:

The Secretary shall perform the following duties or cause them to be performed.

Take minutes of all meetings of the members and Board of Directors, retain them in typed or printed form as part of the permanent records of the Association and transmit in a timely manner a typed or printed summary of the proceedings to members and Board of Directors, respectively. He or she shall attend to the giving and serving of all notices of the Association, shall maintain a master name and address list with the membership status of each member and any other list of names and addresses that the Association may require. He or she shall perform all other duties customarily incident to the office of the Secretary.

The Secretary shall be a facto member of the Board of Directors.

Since our board is spread out across the country, we do not have meetings too often. Thanks to the computer and email age we manage to conduct things pretty well over the internet, so minutes taking will be at a minimum, if at all. Anne-Lise has offered to help orient a new secretary and that alone should make the transition pretty easy.

As to the other issue: It's time to pay dues again. We're a very reasonably priced membership as these things go, so there's no excuse for taking months to pay the nominal amount we request.

The AMSA online site: <http://www.amsamedals.org/> will give you access to PayPal and the address for sending a check is always on the back page of the newsletter.

..... Jim Licaretz



The American Philatelic Center, 100 Match Factory Place in Bellefonte, Pennsylvania will host a post Congress FIDEM exhibition of medals by U.S. FIDEM members. The opening reception will be on Saturday, November 8 and the exhibition will be open until January 15, 2009.

Workshops and lectures soon to be announced.

For more information contact
Jeanne Stevens-Sollman:
Stevsollmn@aol.com

**Minutes of AMSA Meeting held at the
studio of Eugene Daub in San Pedro, CA.
October 8th 2008**

Present were:

Jim Licaretz
Eugene Daub
John Svenson
Mel Wacks

Topics of discussion:

Finding a new Secretary:

Various names were mentioned, but putting the word out through the newsletter seems to be our best current way of finding a new secretary.

An Award of \$500 for Anne-Lise, in appreciation for her service. This had been agreed upon by the board a few months ago, but not awarded. Much discussion was spent on the dedicated service of Anne-Lise.

AMSA medal of the year :

We're thinking of an international competition for an AMSA medal open to FIDEM members as well as other medallic artists. The idea is to generate interest in AMSA by utilizing FIDEM judges as well as AMSA member jurors. AMSA would promote the medal, but not be responsible for production of the winning piece. A cash award of \$500 would be given to the chosen artist. Pieces submitted will be in a photograph of the medal or model. No graphic works.

Open invitation to submit medals

Potential Jurors:

Ute Wartenberger
Don Scarinci
Alan Stahl
Phillip Attwood
Marie Astrid Voisin
Mel Wacks has volunteered to rework our brochure for inclusion in the National Sculpture Review magazine. We have been thinking of running such an ad in the NSS publication and feel it might help generate some new members.

Jane McAdam Freud

AMSA member Jane McAdam Freud will be in New York City this fall from November 10-15 taking part in a round-table debate at the Philoctetes Center for the Multidisciplinary Study of Imagination. The debate is called: Is Freud Dead? "The Relevance of Freud's Theory of Group Psychology in Today's World"

Jane McAdam Freud who is Sigmund Freud's great-granddaughter is a distinguished artist, sculptor and medallist that has been a long time member of AMSA, (BAMS), British Art Medal Society and FIDEM. She was artist-in-residence at the Freud Museum, London in 2005-6. During that time she became fascinated by analogies between her own art and her great-grandfather's collection of antiquities. Her residency culminated in the exhibition "Relative Relations" in autumn 2006 and resulted in a fine catalogue with an outstanding series of prints of Freud and his antiquities. Freud collected sculpture, Jane makes sculpture. These post-modern pairings explore the link between influence and coincidence, between narration and relation - family stories as life ties - providing our collective connections. "In 'Relative Relations', ancient and modern objects are displayed side by side, setting up subtle resonances that become more evident as one looks... The Psychoanalyst's great granddaughter displays remarkable - and individual - talent... Freud family tree bears new fruit for the art world." "Excerpted from an article by Alison Oldham, Camden New Journal"



Jane would love to get together with other AMSA members and wonders if any in the New York City area would be interested in getting together with her while she's in town? Perhaps it could be an interesting session on the future of medals in the world? If you like to see her please get in touch with her at:

mail@janemcadamfreud.com

Jane's recent creation; "Fish and Form" shown here.

The Philoctetes Center for the Multidisciplinary Study of the Imagination was established to promote an integrated, interdisciplinary approach to the understanding of creativity and the imaginative process.

Address: 247 E. 82nd St., New York, New York, 10028, Ph.646-422-0544. The center is open for anyone to attend the debates free of charge if you are interested.



Canadian medallic sculptor DORA de PÉDERY-HUNT (1913–2008).

Sculptor who loved making medals put the Queen on Canada's coinage.

Toronto Globe and Mail, October 4, 2008

Sandra Martin, reprinted by permission



Photo by Del Newgibbing

Trained in Hungary, she escaped postwar Europe and flourished in Toronto under the patronage of sculptors Florence Wylie and Frances Loring. She later became the 'mother of Canadian medals'

The name may elude you, but her work is as familiar as the change that jingles in your pocket. Dora de Pédery-Hunt was the Hungarian-born artist who sculpted the image of a "mature" Queen Elizabeth that appeared on all our coins minted between 1990 and 2003. It was the first time a Canadian artist had ever been given such a commission.

Ms. de Pédery-Hunt also designed and moulded hundreds of art medals, beginning with the Canada Council Medal in 1961. Our foremost medallic artist, she created commemorative pieces for Canada's Centennial in 1967, Expo 70 in Osaka, the Montreal Olympics in 1976, the CBC's Reach for the Top program, organizations such as the Ontario Arts Council and the Toronto Zoo, and symbolic events such as the 300th anniversary of the Hudson's Bay Co. and the portrait medallion of Dr. Norman Bethune that prime minister Pierre Trudeau presented to Mao Zedong in China in 1973. A founding member of the Medallic Art Society of Canada (MASC), she was also the first (1963) - and for many years the only - Canadian delegate to the Fédération Internationale de la Médaille d'Art (FIDEM), the International Art Medal Federation.

Dora de Pédery was born in Budapest, Hungary, two months after the start of the First World War. The middle of three daughters born to physicist Attila and Emilia (Festl) de Pédery, she was so tiny at birth - less than a kilogram - that she wasn't expected to survive. She was wrapped in cotton wool, baptized by her father and placed in a shoebox. That makeshift incubator saw her through the night and launched the beginning of a long, adventurous life that transformed her, as she herself liked to say, into "the mother of Canadian medals."

After graduating from the State Lyceum in 1932, she vacillated between her artistic ambitions and pleasing her father by becoming a scientist. By her mid-20s, she had found her vocation, however, and entered the Royal Hungarian School of Applied Art in 1937. She earned an honours diploma, followed by a master's degree in sculpture and design in 1943. For her graduation project, she sculpted a 30-centimetre solid bronze elephant.

Life in Hungary carried on in a twitchy fashion during the early years of the Second World War. The country had formed an uneasy alliance with Germany so it wasn't occupied like many of its neighbours, but many young men went away to fight. Ms. de Pédery found work designing clothes and accessories, and did some private teaching. Eventually, she sold some drawings to international fashion magazines and had a bust and a life-sized plastic sculpture exhibited by the National Gallery of Hungary.

All of that changed in March, 1944, when Germany occupied Hungary, imposed martial order and soon began mass deportations of Jews to the death camps. The de Péderys, who were Catholic, were spared that horror but they knew that the Germans were losing the war and they were afraid of the Soviets marching toward them from the east. On Christmas Eve, 1944, Ms. de Pédery, her parents, two sisters and a young niece and nephew fled Budapest by foot and then train. Mr. de Pédery lugged his daughter's bronze elephant, considering it an example of her artistic bona fides. The journey to Dresden took them 23 days on a barely functioning rail system. Fortuitously, the de Péderys left Dresden the day before the Allies launched their intensive bombing sorties in February, 1945, heading northwest until they reached Hannover, in what became the British occupied zone.

Ms. de Pédery and her father both found work at the British admiralty - he designed anti-sonar devices from 1945 to 1948. During this time, the family was befriended by Major S. C. Chutter of the Canadian Army, who was serving with the occupation forces. In 1948, Ms. de Pédery, then 35, married a Hungarian journalist named Béla Hunt (the anglicized form of his name). Coincidentally, Maj. Chutter, whose family was in Ottawa, offered to sponsor Ms. de Pédery as a Canadian immigrant. To increase her chances, she posed as an unmarried woman and agreed to work as an indentured servant for two years in return for her passage.

After disembarking Montreal, Ms. de Pédery told immigration officials that she was a sculptor and quickly realized she was in trouble artistically when they asked her to spell the word, according to an oft-told family tale. She was sent to Toronto, where she worked as a housekeeper for a family named Olson. They turned out to be warm and hospitable, opening their home for Ms. de Pédery's parents and her husband-fiancé when they arrived (with her prized bronze elephant) several months later. Shortly thereafter, Ms. de Pédery "remarried" her husband and added his last name to hers. Then she and her reconstituted family moved into a small apartment above a store.

Although she was the financial mainstay for four adults, she also found time to make art, whether it was painting lampshades, repairing and restoring an antique metal rooster, or sketching designs for fountains for landscape architects. "My husband was impossible," she told biographer Elspeth Cameron in an interview for the book, *And Beauty Answers: The Life of France Loring and Florence Wyle*, complaining that he refused to take on the menial painting jobs that she accepted with relish. By 1958, her parents had emigrated to Argentina to join one of her two sisters, and Ms. de Pédery-Hunt and her husband had separated, although they didn't divorce until the early 1960s.

Finally, she was free to concentrate on her abiding passion - art - and she had some stalwart and influential supporters in sculptors Florence Wylie and Frances Loring and their friend Alan Jarvis, who, in 1955, became the third director of the National Gallery of Canada. The Chutters were probably the Ottawa catalyst that brought her together with Mr. Jarvis and The Girls, as they were known. "We like her very much - and think she will be a great acquisition to Canada," Ms. Loring wrote to Harry McCurry, then director of the National Gallery, in August, 1948. They fed her Sunday dinners at their studio in a former church in the Moore Park area of Toronto, encouraged her artistic aspirations and arranged for her to take over A. Y. Jackson's room in the Studio Building (an artist's facility in the Rosedale Valley, designed by Eden Smith and financed by Lawren Harris) while he was away on a sketching trip. They also helped her get a job teaching sculpture beginning in 1950, supported her for election to the Sculpture Society of Canada in 1953, and encouraged Alan Jarvis to support her work.

"He liked a little plasticine head I had made," Ms. de Pédery-Hunt told Ms. Cameron. "He took it and made six copies. He bought one for the National Galley, gave me one and sold the rest for me." Later, he helped her get a \$700 grant to go to Europe for six months. "It got me started."

Print Edition - Section Front

That trip coincided with Expo 58 in Brussels. "She was hungry, so she went to the Hungarian pavilion," said her niece Ildiko Hencz. "And apart from the food, she saw a fabulous collection of art medals and she said, 'Aha, that is what I am going to do in Canada.'"

Working in an artistic tradition derived from her cultural heritage must have been an enormous incentive, but there were other, more practical, reasons to create medals rather than work in other sculptural forms. By definition, they are small and so they don't require a huge financial outlay for materials. And, as her niece pointed out, they can be moulded in bed, a key consideration if you are so poor that pulling the covers up is one of best ways to stay warm.

For the rest of her life, she kept making medals - many as commissions, but many as well to commemorate friends, including poet George Faludi, and family occasions such as births and weddings.

"Medals are my favourite form of expression," Ms. de Pédery once said. "They are like short poems." She expanded on the idea by describing the lure of making a medal in a passage that appeared in *Medals*, a trilingual book about her work, with photographs by Elizabeth Frey.

"I have to accept the challenges of working inside the limits of a small disc and obeying the strict rules of the striking, casting and finishing processes. But the clay is soft and it yields pleasantly, almost too easily to the touch of my fingers. Maybe, after all, these limitations are necessary. I welcome these odds - my medals are the result of a good fight against them - and at the end at least I can look back on a bravely fought battle."

Journalist Bronwyn Drainie observed part of that process. It was 1968, two years after her father, actor and broadcaster John Drainie, had died of cancer at age 50. Ms. de Pédery-Hunt had been commissioned by AC-TRA to create a medal as part of the John Drainie Award established in his memory.

"It happened that she lived right next door to us when she was fashioning it, and she brought a working model over one afternoon. That was brave of her, because my mother and all my siblings and I put in our two cents' worth on the length of the nose and the set of the mouth until we had completely deconstructed her work! Dora remained calm and smiling, listening to our rather chaotic feedback, and then she went home and created a perfect image of my dad."

Besides being an artist, Ms. de Pédery-Hunt was also a passionate advocate for her art form. In this role, she described the "magic" of owning a medal.

"Clasp it in your fist, let your warmth enter the cold metal and then take it to the window. Watch it: The light hits some edges, hidden crevices appear, there are some mounds you had not even seen before. Feel the tension of the surface, There is life underneath. It is not a cold piece of metal any more: Trees grow here, bodies leap high, faces emerge. All of this is brought about by you, and only you can arrest this magic moment or change it at any time with a light flick of your fingers."

Dora de Pédery-Hunt was born in Budapest on Nov. 16, 1913. She died of colorectal cancer in the palliative care unit of St. Michael's Hospital in Toronto on Sept. 29, 2008. Ms. de Pédery-Hunt, who was 94, is survived by a niece, two nephews and extended family. A celebration of her life is planned for the Arts and Letters Club in Toronto on what would have been her 95th birthday, Nov. 16, 2008.

**"The Best of MASC" exhibition by The Medallic Art Society of Canada
hosted by Geert Maas Sculpture Garden & Gallery, Kelowna, BC
July 5th through September 5th, 2008.**

**Congratulations to the following AMSA members that were in the exhibition !!
They are listed below in alphabetic order.**

Mark Benvenuto, Anne-Lise Deering, Leonda Froelich Finke, Marie Jean Lederman,
Jacqueline Lorio, Geert Maas, Michael Meszaros, Del Newbigging,
Ann Shaper Pollack and Jeanne Stevens-Sollman,

Members news

New member profile.

Irean Olier Oakley is a New England native who lives and works on Nantucket Island. She received her BFA from the Hartford Art School at the University of Hartford in 1991 and has been working and exhibiting her representational sculpture in bronze, wood and marble ever since. She has studied with several important sculptors of international renown and has spent many summers studying art in Pietrasanta, Italy and most recently at "The Center for American Sculpture" in Brookgreen Gardens, S.C. focusing on the challenging difficulties of base relief.



Since creating her first sculptures in 1985, she has sought to convey the many roles of modern woman. Her works, whether it be sculpture in the round, base relief or portraiture, seem to capture a reflective "moment in time".

News from "Down Under"

Michael Meszaros reports:

"I have had some good medal commissions lately. One is a suite of 3 medals for the Australian and New Zealand Society for Mass Spectrometry. Two are profile portraits of eminent scientists and one is an interpretative design. They all have the same reverse which is lettering and the Southern Cross constellation. Mass spectrometry is the technique of identifying single molecules of material. All the drug, blood, urine and explosives test we read about are done with this technique. Also carbon dating and a host of other tests. The other is for the Melbourne Shrine of Remembrance, the major war memorial in Melbourne. It is to reward work in making the public aware of the Shrine and what it signifies. The obverse shows a crowd, in perspective, flocking towards the Shrine building and the reverse has a fairly lengthy inscription partly superimposed over the eternal flame which burns in front of the Shrine".

Both are still in production, so there are no images available as yet.

"What I find intriguing and rewarding about commissions is that I have to become informed about subjects I would not otherwise learn about. Over the years this knowledge has linked up between different areas and I have developed quite a grounding in science, medical research, history, etc."

Michael Meszaros

Congratulations to Friedrike Merck !!!

Friedrike Merck, NSS, was recently elected to Sculptor Member status of the National Sculpture Society. Merck has also just been awarded a commission from the State of New York to execute a bronze medallion, "The Spirit of Discovery," celebrating the 400th anniversary of Henry Hudson plying the Hudson River.

AMSA's secretary stepping down.

AMSA secretary, Anne-Lise Deering is stepping down after holding the secretary position since 2001. It is time for someone else to step in and take over. AMSA is now at a milestone. Last year was AMSA's 25th anniversary and a medal was produced to celebrate that fact and also a beautiful and very informative membership directory was published. Much has been accomplished these 25 years but much work is still needed to be done to ascertain the survival of medallic art for the future. We need dedicated members to get involved to insure the survival of this very special art form. Please get in touch with AMSA officers to find out how you can help. Please take a minute to fill in the survey included with this newsletter !!

Congratulations!!

Ron Dutton from the UK will be "The Saltus Award" winner this year.

The award ceremony will be held on the 12th of February, 2009 at the American Numismatic Society (ANS). The Scher Lecture will be given that evening by Ms. Denise Allen of The Frick Collection. She has just opened an exhibition on the Renaissance bronze sculptor, Andrea Riccio and will presumably be talking on that subject.

Ann Shaper Pollack

exhibited her medal "Will This Be the Legacy of Global Warming" at the 5th International Biennial of Contemporary Medals - Seixal, Portugal in 2008. The medal is a 100 mm round, unique construction of copper and cast components in sterling silver and brass. The tile of her medal reflects her interest and concern about the effects of global warming on our planet.



The 5th International Biennial of Contemporary Medals - Seixal is an event supported by Seixal City Council and organized by the International Centre of Contemporary Medals-Seixal and it aims to encourage, publicize and disseminate contemporary medallic art. Medallists participating are entitled to receive a certificate of participation and /or prize and an exhibition catalog.



Rupert Costo Chair in American Indian Affairs Medal

University of California - Riverside

Geri Jimenez Gould, sculptor.

Produced by Gould Studios, and struck by Medallic Art Company.



AMSA 1st VP Geri Jimenez Gould, (Gould Studios) was recently commissioned by the University of California-Riverside to create a two-inch bronze medal honoring Rupert and Jeannette Costo, who helped found UC Riverside in the mid-20th century.

In 1986 they established the *Costo Chair of American Indian Affairs*, the first chair in the nation endowed by American Indians. Rupert (Cahuilla) and Jeannette (Cherokee), also established UCR's Costo Library of the American Indian and Costo Archives, considered the largest and most important in the world, and inspired the creation of the university's California Center for Native Nations.

Clifford E. Trafzer, professor of American history at the University of California, Riverside, currently holds the Rupert Costo Chair in American Indian Affairs, and commissioned Geri to create the medal after seeing her 2001 Sherman Indian School Centennial Medal.

World's Greatest Medalllic Art Exhibition Ever!

By D. WAYNE JOHNSON COPYRIGHT © 2008

Ninety-nine years ago in Autumn 1909 a small group of numismatists planed to have an exhibit of coins and medals, an international exhibit. They wanted to do something spectacular since they had just moved into a brand new museum building all their own.

Thanks to the benevolence of philanthropist Archer Milton Huntington, who had built two other museums by that time on the same track of land – the American Numismatic Society stood next to the Hispanic Society of America on Audubon Terrace – once the farm of ornithologist John James Audubon in upper Manhattan overlooking the Hudson River in New York City. Under exhibit chairman Edgar H. Adams invitations were sent to medalllic artists and mints all over the world. Response was overwhelming, so much so the resulting exhibition has been called “The Greatest Exhibition of Medalllic Art Ever!”

The exhibition ran for 24 days in March 1910. It has not been surpassed since! Even the medalllic exhibitions of FIDEM, held every two years since 1949, have not come close. In theory, FIDEM exhibits are the latest works international medalists, engravers and diesinkers have created in the two most recent years (many artists tend to stretch that time limitation!). The ANS exhibit was the best work every world medalists had created at anytime in their career!

The ANS exhibit cases were packed and overflowing. Medalllic art filled the exhibition gallery on the first floor, center cases, and a mezzanine above. The exhibition was so large the coins had to be shown in the museum next door, at the Hispanic Society (now in the news a century later for wanting \$30 million of its coins back from ANS because they moved away).

One hundred ninety-four artists from eleven countries, three mints, three medalllic societies sent medalllic items for exhibit. French artists (49) sent the most, following native artistes understandably here in America (56). Perhaps this emphasizes the fact shared by most that medalllic art is a French art. German (23), Austrian (19), British (16), Belgium (11), Italian (9), Dutch (7), Spanish (2), Norwegian (1), and Swiss (1) medalllic artists also participated.

No limit was placed on composition, how made, quantity, style or themes. Eight were hand engraved, 45% were struck, 30% cast and 319 (15.6%) were in galvano form. There was a handful of terracotta, porcelain, marble, wood, stone and ivory items. Seven items were in wax (the only requirement here was wax items had to be under glass). French medallist Louis Oscar Roty sent the most works, 83. His onetime student, American medallist Victor David Brenner, furnished 69. Small octavo catalogs were issued before the exhibition. The catalog of coins listed 3,506 items – mostly from the Society's collections – with eight plates in the 252-page catalog. A similar catalog listed medals; it is not, however, to be confused with the 1911 catalogue of medals, now considered a *second revised edition*. Records at ANS indicate 5,547 visitors viewed the exhibits.

Thanks to Agnes Baldwin Brett, a volunteer who oversaw the preparation of the larger quarto format medal catalogue, every item exhibited was photographed. Some items singularly, others grouped as mounted by artist for the exhibit.

She wrote a most authoritative Introduction, with a masterful understanding of the field, the history of medals and the many ways in which medalllic items can be produced. She even chose to illustrate a Janvier die-engraving pantograph (at Medalllic Art Company), which had been in America for only three years at the time, but it was considered the ultimate tool for coin and medal production at the beginning of the new century.

It is a miracle the massive 412-page catalogue, now with every item photographed, was published even within a year after the exhibition closed. Titled *Catalogue of the International Exhibition of Contemporary Medals*, all were issued with a tan paper cover in a white cardboard box.

Printed tissue interlays for many plates identified medalllic items by their catalogue number. A reply post card was inserted to mail back to ANS to indicate the purchaser of the book. One thousand copies were printed.

In conversation among numismatists, and among its scholarly references, the catalogue is cited by its title initials, “IECM.”

The IECM catalogue is in the news recently. It is now considered a classic work on medalllic art, as a rare book selling for \$600 or more. The big news? Google Books has digitized a copy in the library of the University of Michigan and placed it online for anyone to examine for free.

No announcement was made after the book was digitized June 3, 2008. I happened to come across its availability while searching for galvano plaques last month. Although the book has been in my library, it seems, like forever, it is good to know it can be accessed online. It is long out-of-print and, of course, its copyright has expired allowing Google to copy it.

Access this. You will observe the original pages. It is arranged by artists alphabetically. Most illustrations are full page. Every item is shown, even if on the panel with other medals of that artist.

We wonder if a similar medal exhibit could even be mounted today. In August 2002, I sent a letter to the officers of ANS to consider a similar exhibition in 2010, eight years in the future. Medal author Katie Jaeger did the same this year following up with two emails. None of our correspondence was even answered. It appears the officials at ANS do not wish to take on such a massive project. We may never have another “World's Greatest Medalllic Exhibition Ever!”

How To Access the IECM Catalogue On Google Books:

In Google enter INTERNATIONAL EXHIBITION OF CONTEMPORARY MEDALS. The first item to appear is the listing for the digitized book by Google Books. This is far quicker than attempting to enter this long URL:

<http://books.google.com/books?id=dEJmAAAAmAAJ7printsec=frontcover&dq=Catalogue+of+the+International+Exhibition+of+Contemporary+Medals>

AMSA needs volunteers to take a position as an officer or board member.

We are at milestone after being an organization for 25 year. Many of the original members are retiring or have passed away and we need new blood, younger more energetic people to get involved with the organization.

Please help us out by filling in this survey and won't you please consider volunteering for a position next year?

Mail to AMSA, PO Box 1201, Edmonds, WA 98020.

1. Would you like AMSA to sponsor more Gallery exhibits?
2. More workshops?
3. More meetings?
4. What events would you like to see AMSA sponsor?
5. Would you be willing to arrange or chair such an event?
6. Would you volunteer to help?
7. Would you like to contribute an article to the newsletter?
8. Are you represented on the AMSA webpage?
9. Would you like to be an officer?
10. What office you would like to hold or receive more information about ?
11. Do you have any special talents you could contribute such as:
Public relations, ___ Accounting, ___ Legal help, ___ Computer skills, ___ Graphic design etc. ___
12. How did you hear about AMSA?
13. Would you like AMSA to focus on any area not mentioned above?
14. What would you like AMSA to do differently?

Thank you very much for taking the time to respond to this questionnaire.
Let us all work together to make Medallion Art more successful and more visible to the public !!!!!

Artist selected to create projects for Department for the Blind building

Projects to incorporate multi-sensory elements of sight and touch

DES MOINES – The Iowa Arts Council, in collaboration with the Iowa Department for the Blind, today announced Ann Cunningham of Golden, Colo., has been selected to create two works of art for IDB's six-story building at Fourth Street and Watson Powell Junior Parkway in Des Moines.

The project is part of the Art in State Buildings program enacted by the Iowa Legislature in 1979 to ensure fine arts play an important and integral role in state construction projects. Iowa law requires one-half of one percent of the total cost of state construction projects be used for the inclusion of fine arts in state building projects.

The Iowa Arts Council administers the AiSB program, which provides building designers and planners, artists, state agencies, state employees, arts professionals and the citizens of Iowa the opportunity to collaborate in planning and implementing public art projects for a specific public site or place for the public and employees to experience. "The Iowa Department for the Blind maintains and promotes a strongly positive philosophy of blindness – it's okay to be blind," IDB Director Allen Harris said. "We believe that with the proper training and opportunity, a blind person can participate fully in any endeavors he or she chooses including employment at all levels, civic and community involvement, family responsibilities, educational opportunities and personal independence. The artwork commissioned for the building will be designed to reflect this positive philosophy of blindness and be fully accessible to blind persons and visually appealing to employees and the public." Cunningham has been carving stone since she was 15 years old, when she began her journey to explore how her sense of touch might be trained through art to function on a higher level. Her interest in tactile and visual art led to her first commission to create low-relief stories and exhibits at the Colorado School for the Deaf and the Blind; the Denver Art Museum in Denver, Colo.; the Museum of Outdoor Arts in Englewood, Colo.; the Morton-James Public Library in Nebraska City, Neb.; and the National Federation of the Blind in Baltimore, Md.

Recently, the Colorado Springs Fine Arts Center Tactile Art Gallery commissioned Cunningham to create a sculpture entitled "In Touch with the Seasons." Cunningham teaches art classes to develop self-expression through the sense of touch at the Colorado Center for the Blind. She has also taught tactile picture recognition and creation at the Anchor Center for children who are blind or visually impaired. She said the driving force behind her work is her desire to learn and teach how people share ideas through works of art, and it is important that her work is accessible to both touch and sight. In addition to her public work, Cunningham launched Sensational Books!, a publishing house dedicated to printing visually and tactually accessible books. These multi-sensory books are designed to create engaging experiences and provide meaningful information for people of all abilities and ages. She also works as an illustrator for the National Braille Press.

The IDB building houses the Iowa Library for the Blind and Physically Handicapped; the Adult Orientation and Adjustment Center; the Vocational Rehabilitation; Access Technology and Independent Living programs for blind and visually impaired Iowans; the Business Enterprises Program; and the department's accounting and administrative services. The design development and construction phase of the IDB AiSB project is expected to be October 2008 through summer 2010. The total art budget is \$25,000 and includes artist fees and expenses to design, fabricate, transport and install the artwork.

The Iowa Arts Council is a division of the Iowa Department of Cultural Affairs and works to enrich the quality of life for Iowans through support of the arts. Funding for the Iowa Arts Council and its programs is provided by the State of Iowa and the National Endowment for the Arts. Please visit www.iowaartscouncil.org for more information.

The Iowa Department for the Blind provides Library, Vocational Rehabilitation, Independent Living, Orientation and Adjustment, Business Enterprises, and all related services to Iowans who are blind or visually impaired. Its mission is to be the means for persons who are blind to obtain for themselves universal access and full participation as citizens in whatever roles they may choose. Please visit www.blind.state.ia.us for more information.

Ann Cunningham Tactile / Visual Arts

INTERNATIONAL MEDAL SYMPOSIUM VELIKO TURNOVO AUGUST 2008



The Third International Medal Symposium took place in Veliko Turnovo from August 5 -15. The participants were Peter Szanyi from Hungary, Gabriela Gasparova-Illeshova from Slovakia, Andreia Pereira and Ricardo Manso from Portugal. Bulgaria was represented by the sculptors Plamen Bratanov, Orpheus Mindov and Bogomil Nikolov, who is also the organizer of the event. This yearly medal symposium has been taking

place since 2006 with the support of the Union of Bulgarian Artists, Veliko Turnovo and local businessmen. The medals created during the event will be part of the permanent contemporary art collection of the Veliko Turnovo Art Gallery. This collection already has works from artist like Joao Duarte, Ron Dutton and others. During the symposium the public can see works of the participants as well as Bulgarian medals created that year. This way Veliko Turnovo, a past capital of Bulgaria before the Ottoman invasion on the Balkans, is becoming a national medal center.

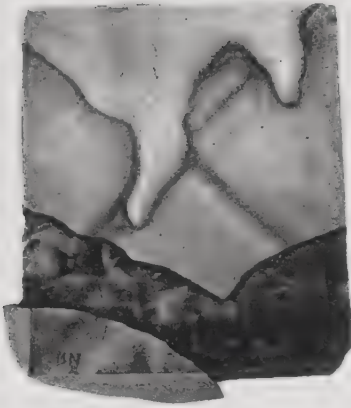
Bulgaria does not have traditions in medal-making as an art form. It started during the second part of the XX century and more specifically during



the 70's. During the following 10 years, 3 international symposiums took place in Bulgaria, but a political and financial crisis at the end of the period had a negative effect on medal-making and art in general. The founding of the Medallic Sculpture Studio at the Sofia National Academy of Art in 1996 started a new period for the Bulgarian medal art, which now lives through its Renaissance.

Prof. Bogomil Nikolov



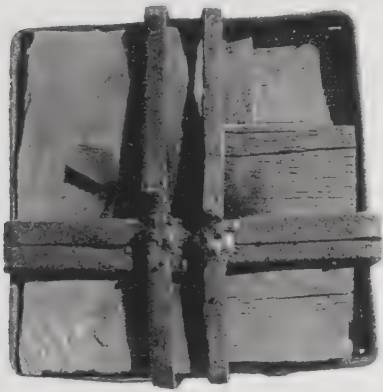


Bogomil Nikolov "Stratums"

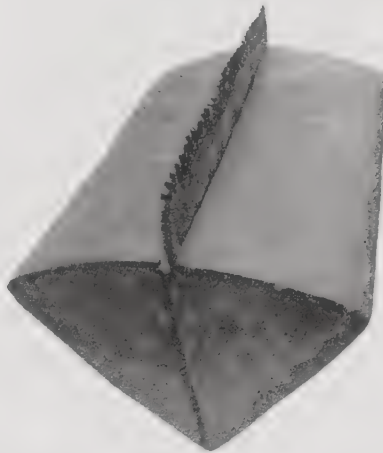
**MEDALS FROM THE
INTERNATIONAL
MEDAL SYMPOSIUM
VELIKO TURNOVO,
BULGARIA**



Gabor Szabo "Rider"



Teodora Draganova, "Medal Object"



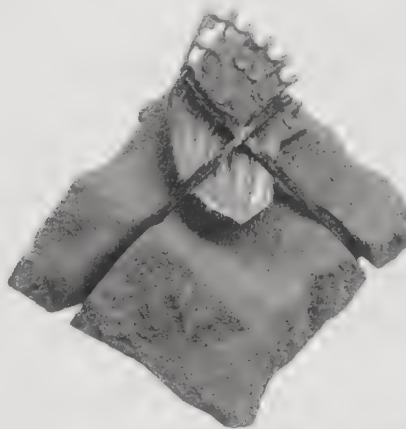
Jao Duarte "Landscape"



Teodosi Antonov "on the Wing 2"



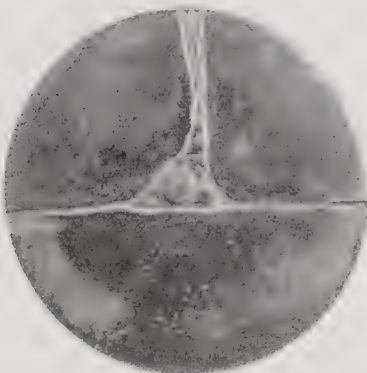
Nadia Roseva Green "Icarus"



Emil Bachijski "Icarus"



Vanya Dimitrova "Medal Object"



Mirena "Story"



Ron Dutton "Landscape"



Galabin Hristov "Church"

USA FIDEM Member Exhibition Eligible to 2008-2009 members

This exhibition is not a competition. Please keep in mind that the medallic sculpture audience and collectors tend to look for work that is new to them. Each participant receives one copy of the catalogue/brochure.

Time schedule

Exhibition date: March 4 to 28, 2009
 Opening reception: Saturday, March 7, 3-6 PM
 Receiving fee: November 30, 2008
 Receiving catalogue information of the digital images/or actual works with work information: December 31, 2008

Work regulation

Number of works: 2 pieces from each artist
 Maximum size: Single or two part medals (height x width x depth)
 130 x 130 mm, or 5" x 5" / closed

NOTE: The depth measurement should not exceed more than half the shortest side (whether height or width) of the piece.

Fee \$25 per participant Catalogue and returning work* cost included
 * If the work does not fit in the priority flat rate envelope, an extra mailing fee will be requested.
 A check payable to Medialia

Mailing address

Medialia
 335 West 38th Street, 4th Floor, New York NY 10018-2916
 tel: 212 971-0953
 mashiko@medialiagallery.com

FIDEM Report

FROM: Mashiko, October 13, 2008

**REPORT FROM THE FIDEM COUNCIL
 MEETING HELD IN BRUSSELS
 September 12 -14, 2008.**

RE: NEXT FIDEM CONGRESS

The following information is about the next Congress.

DATE: June 15 – 19, 2010

PLACE: Tampere, Finland

MEDAL EXHIBITION PLACE:

The Tampere Museum (Tapio Suominen, Curator)

MAXIMUM SIZE OF EACH MEDAL:

ø 15 cm (5 7/8 inches)

The theme of the Congress will be announced later.

USA FIDEM Members

- Entries must be received at the USA destination by August 15, 2009
 The entries should be delivered to Tampere by November 30, 2009
- Members will receive details of the competition prospectus by the end of 2008.

FIDEM Membership regulation

Deadline for paying membership dues to the FIDEM Treasurer: June 30.

- Each member will have a membership number
- Membership: Two-years is recommended to avoiding breaks in receiving the magazine.
 The Medal magazine is issued in Spring and Autumn
 (Late membership dues, until December, receives only the Autumn issue)
- An extra entry exhibiting fee for non-members:
 € 40 with the catalogue
 € 20 without catalogue

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www.medialiagallery.com
 September 13 - October 25, 2008

Space I

RECENT MEDALLIC SCULPTURE by gallery artists.

Helder Batista, Consuelo de la Cuadra, João Duarte, Leonda Finke, Jim Licaretz, Mashiko, Enrique Moreiro, Chuck McCleary, Ann Shaper Pollack, and Jeanne Stevens-Sollman.



Enrique S. Moreiro (Spain)
OJO bronze



Chuck McCleary (USA)
UNTITLED bronze



Consuelo de la Cuadra (Spain)
DESCUBRIMIENTO bonded bronze

September 13, 2008 – June, 2009

New Approach Contemporary Medallic Sculpture Center

MEDALLIC ART in WORLD WAR I

Curated by Scott Miller. From the collections of: David Fleischmann, Dr. Jay Galst, Scott Miller, Dr. Ira Rezak, Donald Scarinci, David Simpson, and Frederic Withington.

November 1 – November 29, 2008

New Ideas in Medallic Sculpture 2008 – 2009

Featuring work from students of Universidad Complutense de Madrid, Spain, Faculdade de Belas Artes da Universidade de Lisboa, Portugal, and

The University of the Arts, Philadelphia

Samantha Reiss (USA)

New Ideas

In Medallic Sculpture 2008 - 2009

Commemorative Medal, Aluminum



Nathaniel Butler (USA)

The Second International Medallic Sculpture Competition
 For Emerging Artists
 Commemorative Medal, cast bronze



Contributors of \$150 or more will receive the 11th New Ideas Commemorative Medal created by Samantha Reiss. With the contribution of an additional \$50, you will receive the commemorative medal for the Second International Medallic Sculpture Competition for Emerging Artists, commissioned to Nathaniel Butler.

Both artists were students in the medallic sculpture and stone carving courses at U. Arts.

Eugene and Ann Daub have worked together to create a landscaped plaza and sculpture for the city of Santa Fe Springs, CA.

The Sculpture glass, obsidian als. This wall oil that provided cess. It is con- to a taller granite oil industry, thus sage into or out is a 7' bronze



line of human progress from the Tongva Indians to current inhabitants. Shown here is part of the relief wall.

wall is layered cement, and other natural materi- represents the water and the resources for it's suc- nected by a railroad rail tower that represents the creating an entrance pas- of the plaza. On one side relief of a historical time-

Eugene Daub Creates Medallic Tribute to "Mr. Television," Milton Berle



One of America's leading sculptors and medalists, Eugene Daub, has captured Milton Berle's highly visual, some- times frenetic vaudeville style in the newest medal in the Jewish-American Hall of Fame series, issued to celebrate the 100th anniversary of Berle's birth.

This is the 39th medal in what is now

the longest continuing series of art medals being issued in America. The nostalgic reverse design depicts a family, including a curious cat, enjoying Berle's hugely popular Texaco Star Theater, that garnered as much as an 80% share of the viewing audience from 1948 to 1955. The words from Berle's theme song are also featured: "There's only one place for me - near you."



The 3 oz., 2-inch trapezoid-shaped medals have been struck in bronze (limited to 500), pure silver (limited to 250), and gold-plated silver (limited to 35); they are available for contributions of \$35, \$95 and \$150 respectively from the non-profit Jewish-American Hall of Fame, 5189 Jeffdale Ave., Woodland Hills, CA 91364; or email directorjahf@yahoo.com. Add \$5 for shipping and insurance.

Milton Berlinger was born in New York City on July 12, 1908, His onstage antics got underway in 1913 when he won a look-alike contest with his impersonation of Charlie Chaplin. Berle appeared as a child actor in silent films, beginning with *The Perils of Pauline* (1914), filmed in Fort Lee, New Jersey with Pearl White. In 1942, Milton Berle accepted an offer to star in the Ziegfeld Follies on Broadway; it was the only time in the history of the Follies that a performer saw his name above the title! As if that wasn't enough to keep Berle busy, he also found the time to squeeze in camp shows for the GIs, benefits for the Red Cross, appearances to help sell war bonds and broadcasts for Armed Forces Radio.

In his first four seasons on the air, Berle reigned throughout the country as "Mr. Television," and was fondly called "Uncle Miltie." In May 1949, he became the first comedian to appear simultaneously on the covers of Time and Newsweek, with accompanying profile stories. Milton Berle received one of the first Emmy Awards ever given for starring in NBC's Texaco Star Theater (1948), was the first person to be inducted into the Television Hall of Fame (1984), the first inductee into the Comedy Hall of Fame (1992), and the first to receive a Life-time Achievement Award from the New York Television Academy (1996).

Milton Berle hosted the first charity telethon (for the Damon Runyan Cancer Fund) in 1949, and was instrumental in raising millions for charitable causes.

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263 New York Ave.
Jersey City
NJ 07307
Ph. 718-736-3966
E-mail: J_Cwon@hotmail.com

Warren Spindler, Artist
305 Vine St.
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Ph.206-542-0608, e-mail: AMSAnews@verizon.net
or supermedal@verizon.net.

Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallic sculpture.

This publication is for you, the members!
Please send information in writing, preferably as e-mail and include photos if available.

Please write bios in third person and limit your news to items related to medals, only !!

**Deadline for the next newsletter is:
December 30th !**

**REMEMBER THE AMSA MEMBERS
DIRECTORY ON THE WEB !!**

**Don't forget to submit your
material to the webmaster Enrique Moreiro.**

**Note his e-mail address:
amsaonline@yahoo.es**

AMSA officers for 2008 - 09

**The following members where elected to
serve for the coming year.**

<u>President:</u>	Jim Licaretz
Idolls@earthlink.net	Ph. 215-426-3959
<u>1st Vice President</u>	Geri Gould
gouldco@att.net	Ph. 760-723-5769
<u>2nd Vice President:</u>	Eugene Daub
Eugenedaub@cox.net	Ph. 310-548-0817
<u>Treasurer:</u>	Heidi Wastweet
Heidi@wastweetstudio.com	Ph. 206-369-9060
<u>Secretary:</u>	Position open

Board of Directors:

Geert Maas	2011	maas@geertmaas.org
Enrique Moreiro	2011	amsaonline@yahoo.es
Mark Benvenuto	2009	benvenma@udmercy.edu
Lotte Cherin	2009	clottel@gmail.com
Mel Wacks	2009	Numismel@aol.com
Douglas White	2011	dkwhite@umich.edu

Advisors to the Board:

Cory Gilliland	cgilliland@hughes.net
Ann Shaper Pollack	jasonannpollack@comcast.net
Jeanne Stevens-Sollman	stevsollmn@aol.com
Alan Stahl	amstahl@optonline.net

AMSA Membership Renewal due Sept. 1- 08
Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for \$35.00 annual AMSA dues in the U.S.A. and Canada:

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ _____ to further help AMSA reach its goals.

I am an :

Name: _____ *Artist* _____ *Sculptor* _____ *Dealer* _____

Address: _____ *Collector* _____ *Producer /Supplier* _____

City: _____ State _____ Zip _____ *Other* _____

Home Phone: _____ Day Phone (studio/work): _____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020